

INFORMATION

"AMERICA SINGS"



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INFORMATION ON "AMERICA SINGS"

This information on "America Sings" has been prepared by the Disneyland Marketing Division for use as a quick-reference index to facts, figures and other features. If you need any additional information, please contact the Disneyland Publicity Department.

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"AMERICA SINGS"

ATTRACTION	More than two years in the making, "America Sings" is a comical, tune-filled adventure tracing nearly 200 years of our nation's musical heritage. The 24-minute presentation contains the most sophisticated show animation and technology ever developed for any Disneyland adventure or attraction.
LOCATION	"America Sings" is presented in Tomorrowland's Carousel Theatre.
MAJOR ELEMENTS	<p>The attraction is comprised of six separate acts. Four are created to represent distinctive eras of American music.</p> <p>The six acts in order of appearance are:</p> <ol style="list-style-type: none">1. Prologue2. Early South3. Old West4. Gay Nineties5. Modern Times6. Finale
CAST FOR THE SHOW	<p>A total of 114 comical, animal characters, brought to life by Disney's unique Audio-Animatronics system, perform in the show.</p> <p>Hosts for this musical adventure are a comical eagle named Sam and his inquisitive sidekick, a whimsical owl.</p>
MUSIC FOR THE SHOW	<p>Forty separate tunes are presented in the adventure, representative of many of the country's most popular songs throughout history.</p> <p>"Yankee Doodle" is performed throughout the show as a transitional tune for each act.</p> <p>All orchestration used in "America Sings" is directed and conducted by Buddy Baker.</p>
CREATORS OF THE SHOW	Disneyland's "America Sings," like the Park itself, is a product of WED Enterprises "Imagineering." WED is the Glendale, Calif. architectural, engineering, research and development firm that planned and designed all of Disneyland and Walt Disney World.
ESTIMATED COST	"America Sings" was built at a cost of approximately \$6 million. It raises Disneyland's total capital investment since opening day (July 17, 1955) to more than \$150 million.
OPENING DAY	"America Sings" officially opened to the public on June 29, 1974.
CAROUSEL OF PROGRESS	The attraction replaces General Electric's Carousel of Progress in Tomorrowland's Carousel Theatre. The Carousel of Progress has been transferred to Florida's Walt Disney World following a highly successful six-year run at Disneyland.
ADMISSION	"America Sings" is an "E" coupon attraction.



ACT I

PROLOGUE

As guests enter the Carousel Theatre, they are entertained by a medley of American tunes. When the curtain rises, Eagle Sam and his owl companion are perched on a gazebo in a countryside setting, welcoming guests to "America Sings."

SONGS

"Yankee Doodle"

"I Dream of Jeannie"

"Pop Goes the Weasel"

PERFORMERS

Star and host for the show, Eagle Sam

Voice: Burl Ives

Eagle Sam

Voice: Burl Ives

Mr. Owl, the show's co-star and co-host

Voice: Sam Edwards



ACT II - EARLY SOUTH

The Early South – a time when things were slow and living off the land was a way of life. Songs reflected the joys and frustrations of a nation evolving from infancy and just beginning to feel its first growing pains.

SONGS

PERFORMERS

"Dixie"

A comical quartet of singing geese

"Little Liza Jane"

Voices: Bill Cole
Jerry Whitman
Gene Merfino
Bill Lee

"Camptown Races"

"My Old Kentucky Home"

"Polly Wolly Doodle"

The Swamp Boys - a trio of pickin' and singin' alligators

Voices: Mac Curtis
Geary Hanley
Ray Campi

"Single Girl"

A plaintive possum hanging her young ones out to dry

Voice: Jean Ritchie

"Down In the Valley"

A forlorn fox

Voice: Stuffy Shew

"Down By the Riverside"

A soulful aggregation of fun-lovin' foxes and howling chickens

Voices: Gwen Lightner Group
Bill Cole Group
Jewel Hall



ACT III OLD WEST

The Old West – the days when life was just a little wild, as America discovered new frontiers. Steam locomotives and covered wagons led pioneers to lands unknown, and music became a popular form of expression for those hearty souls determined to stake a claim in an untamed wilderness.

SONGS

PERFORMERS

"Drill, Ye Tarriers"

A quartet of western-garbed geese

"Working On the Railroad"

Voices: Bill Cole
Jerry Whitman
Gene Merlino
Bill Lee

"Fireball Mail"

"Old Chisholm Trail"

Saddle Soze Swanson, a rootin', tootin' turkey
Voice: Chill Wills

"Who Shot the Hole In My Sombreno?"

A trail weary mongrel
Voice: Rex Allen

"Billy the Kid"

A gruesome twosome of vengeful vultures
Voices: Bill Cole
Bill Lee

"Home On the Range"

A guitar-strumming prairie dog
Voice: Lloyd Perryman

ACT IV

GAY NINETIES



The Gay Nineties – cities were in full swing and music was keeping pace. It was a “spirited” time when bowerys overflowed with laughter and song from carefree crooners, and homes flourished with worried wives singing sorrowful laments of another night in waiting.

SONGS

PERFORMERS

“She May Be Somebody’s Mother”

A barbershop quartet of harmonious geese

“The Bowery”

Voices: Bill Cole
Jerry Whitman
Gene Martino
Bill Lee

“After the Ball is Over”

“Wandering Boy”

A worried mother rabbit

Voice: Dana Lee

“Bill Bailey”

A love-sick sow

Voice: Betty Taylor

“Sweet Adeline”

A slightly tipsy goose named Blossom Nose Murphy

Voice: Jerry Whitman

“Old Gray Mare”

A feisty old filly and chorus

Voices: Perry Clark Quartet

“Bird In A Gilded Cage”

A tenor singing fox and his flirtatious feathered friend

Voices: Bill Cole
Cheryl Poole

“Ta-Ra-Ra-Boom De-Ay”

A variety of the act’s comical cast

ACT V

MODERN TIMES



Modern Times — everything is happening so fast it's almost impossible to keep up, but the music of America is always in tune with its life-style. Ragtime, jazz, big bands and rock 'n roll are representative of this era when technology has carried us to the moon and music has become almost equally as "far out."

SONGS

"Ja-Da"
"Darktown Strutters Ball"
"Singing In the Rain"

"A Tisket A Tasket"
"Boo-Hoo"

PERFORMERS

Four jumpin' and jivin' geese

Voices: Bill Cole
Jerry Whitman
Gene Merlino
Bill Lee

A fox, wolf and their feline dates make up
this collegiate quartet

Voices: Sue Allen
Peggy Clark
Bill Cole
Bill Lee

ACT V
MODERN TIMES cont.

"Beat Me, Daddy, Eight To the Bar"

A piano playing pig

Voices: Ray McKinley

"Hound Dog"

A long-legged crane, rockin' rooster and foot-tapin' hound dog

Voices: Tim Morgan
Michael Cody
Mic Bell

"See Ya Later, Alligator"

A crazy crane and groovey 'gator

Voices: Tim Morgan
Mic Bell

"Shake, Rattle and Roll"

Crooning crane and frisky frog

Voices: Mic Bell (both parts)

"Twistin' U.S.A."

Two bike-ridin' birds

Voices: Mic Bell
Jewel Hall

"Joy To the World"

The whole hip herd

Voices: John Beal Group
and entire cast



ACT VI FINALE



Guests return to the gazebo in Act I to once again find their hosts, Eagle Sam and his owl sidekick, waiting to bid farewell. Only this time the countryside has grown into a modern-day city – a return to the present from a tune-filled journey into America’s musical past.

SONGS

“Yankee Doodle”

“Auld Lang Syne”

“Stars and Stripes Forever”

PERFORMERS

Sam and his owl partner team up for a duet

Voices: Burl Ives
Sam Edwards

Eagle Sam and Mr. Owl once again, with the audience invited to join in.

Orchestration performed while guests exit the attraction.

Arranged and conducted by Buddy Baker

CAROUSEL THEATRE

THE FACILITY	Home for "America Sings" is a unique, WED-designed circular pavilion, which encompasses 83,000 square feet in Tomorrowland.
THE STAGES	Inside the 200-foot-wide structure are six satellite auditoriums which revolve around a central core of six stages. Each theatre seats 240 guests. From outside the two-level pavilion, the colorful Carousel Theatre is seen at eye-level, rotating from stage to stage.
ROTATION	Guests rotate about the "hub" stages, viewing a total of six acts, each three minutes and 15 seconds in duration, with 45 seconds of "travel time" between shows.
CAPACITY	Up to 3,600 people hourly see the attraction.
THEATRE DEBUT	This technically extraordinary facility made its Disneyland premiere in 1967 as the home of General Electric's Carousel of Progress.
HISTORY	Approximately 30 million guests entered the theatre's doors at Disneyland, before the Carousel of Progress closed in September, 1973, prior to relocation at Walt Disney World.

THE "AUDIO-ANIMATRONICS" SYSTEM

Developed by WED Enterprises, the "Audio-Animatronics" system has proved a unique concept in entertainment.

Electronically combining and synchronizing voices, music and sound effects, this system brings to life animated objects ranging from lifelike human, animal, bird and flower figures to their imaginative highly stylized counterparts from the realm of fantasy.

With varying degrees of sophistication, the "Audio-Animatronics" system can produce simple body actions or even control an entire show.

WED technicians accomplish these amazing feats by recording audible and inaudible sound impulses, music and dialogue on magnetic tapes. With space age precision, they transfer these taped messages to a single, one-inch magnetic tape, which has up to 32 channels (tracks) controlling as many as 438 separate actions.

Play-back simultaneously relays music and voices to speakers, while sound impulses activate performing figures, control lighting, and create sound effects.

Beginning in the early 1950's, the "Audio-Animatronics" system started with work on mechanical (cam and lever) miniature scale model human figures.

Seeking more polished and versatile movement, WED launched the electronic-hydraulic-pneumatic approach in combination with the cam-lever principle for several Disneyland attractions, including inhabitants of "Nature's Wonderland" and the Adventureland "Jungle Cruise."

Abandoning cams and levers, WED introduced the first pure form of the "Audio-Animatronics" medium with the Summer, 1963, opening of Disneyland's "Enchanted Tiki Room."

Since that date, "Audio-Animatronics" has been expanded with the addition to the Park of "Primeval World," "It's A Small World," and Tomorrowland's "Flight to the Moon."

New techniques have been developed by WED technicians expressly for the "Pirates of the Caribbean," the "Haunted Mansion," "Country Bear Jamboree," and now "America Sings."

In these adventures, each scene is an individual, complete and continuous performance. The separate sound, light and figure controls of each scene are isolated from preceding and following scenes through use of independent program elements.

Development of the "Audio-Animatronics" system will never rest, however, due to WED's staff which works constantly to refine and improve this already versatile system.

WED ENTERPRISES

The Master-Planning,
Design and Engineering Staff of
Walt Disney Productions

"Disneyland will never be completed. It will continue to grow . . . to add new things . . . as long as there is imagination left in the world."

This promise by Walt Disney, made when he dedicated the "Magic Kingdom" to the world, has become his most often-repeated quote about Disneyland. Perhaps it is because nearly every year since 1955, Disneyland has added at least one new attraction to its original roster.

There were 22 major attractions, built at a cost of \$17 million, when Disneyland opened on July 17, 1955. Today, the total number of attractions has grown to 54, representing a capital investment in Disneyland of more than \$150 million.

Disneyland's physical expansion is paralleled by growth in its popularity. Annual attendance passed 10 million people for the first time in 1970. On June 17, 1971, Disneyland welcomed its one hundred millionth guest since opening.

To create Disneyland and its attractions, Walt Disney built a unique organization . . . called WED Enterprises.

WED "IMAGINEERING"

WED Enterprises, the initials WED are those of Walter E. Disney, is the Master-Planning, Design and Engineering arm of the Disney Organization charged with the primary responsibility for creating outdoor entertainment facilities (i.e., Disneyland, Walt Disney World).

A staff of project designers, sculptors, research and development technicians, model builders and interior decorators work side by side with architects, engineers, and draftsmen in the design of attractions and adventures themed to the world of yesterday, today, tomorrow and the timeless worlds of fantasy and fiction.

WED "Imagineers" create every project from original concept to installation, master-planning each new idea — from a single adventure to the use and development of thousands of acres. Such master-planning is followed by the designing of the individual project itself. Whether the attraction, exhibit, or show is large or small, it received the same careful consideration from the WED team — since attention to detail has always been a hallmark of Disney. Design then gives way to engineering as the project is readied for installation. In many cases, the fully developed project bears only slight resemblance to the original concept, that concept having undergone a continual process of change and improvement.

Working closely with the WED staff is MAPO, another division of Walt Disney Productions (the name comes from Mary Poppins). MAPO was formed in July, 1965 to develop prototype entertainment and transportation systems, and is an integral part of the engineering and installation of new projects.

MAPO's staff of highly skilled engineers and technicians fabricate, assemble and test prototype systems and components for WED-designed attractions.

Uniquely combined and strongly interrelated, the WED-MAPO team of more than 500 blends creative imagination with technical know-how. This is "Imagineering."

Perhaps the most important contribution of "Imagineering" to the field of entertainment is the Audio-Animatronics system. A space-age application of electronics to the world of entertainment, the Audio-Animatronics system gives lifelike movement and sound to three-dimensional figures.

For Disneyland, the staff has created a number of Audio-Animatronics attractions and adventures, including the "Enchanted Tiki Room," "Flight to the Moon," "Pirates of the Caribbean," "Haunted Mansion," and "Country Bear Jamboree."

DISNEYLAND . . .

has become a way of life to the staff since Walt Disney formed WED and assigned it the responsibility of planning and designing his "new concept in family entertainment" in the early 1950's.

The "Imagineering" team has planned, designed, engineered and fabricated every attraction at Disneyland since its inception, and continues to add new ideas to existing attractions.

For Disneyland's future, the WED-MAPO staffs are designing new attractions for the next 5 - 10 years.

THE NEW YORK WORLD'S FAIR 1964 - 65 . . .

featured four Disney attractions designed by the WED staff and sponsored by major American companies. During the Fair's two six-month seasons, 91 percent of those who paid Fair admission — nearly 47 million people — visited one or more of the quartet of Disney shows created for General Electric, Ford Motor Company, Pepsi Cola and the State of Illinois. (All four presentations have since been redeveloped by WED for location in Disneyland.)

Equipped with the experience gained from developing and operating Disneyland and the World's Fair attractions, the Disney organization has begun to move into new worlds of entertainment and recreation.

WED is presently continuing to design new areas and attractions for one of the most ambitious projects in the history of entertainment and recreation, Walt Disney World.

WALT DISNEY WORLD . . .

is located on a 27,000-acre site in central Florida. Widely acclaimed by the rest of the world since its opening in October, 1971, it has been master-planned by WED in several phases that will take many years to complete. In its first phase, Walt Disney World offers the visitor and vacationer a complete "Vacation Kingdom" . . . a place of entertainment, crowned by the "Magic Kingdom" theme park, containing many of the most famous attractions of Disneyland, plus new and exciting adventures all its own . . . a place of recreation, where land and water sports abound . . . and a place of relaxation, catering to the vacation needs of all guests. WED-designed transportation systems carry guests to and from the Magic Kingdom and two "theme resort hotels" — the Polynesian Village and the Contemporary Resort. Also located near the broad lakes and sandy beaches is the Fort Wilderness Campgrounds — a forest oasis with more than 750 campsites for trailers and campers.

The entertainment-vacation complex, which comprises "Phase One" of Walt Disney World, opened in October, 1971. "Phase Two" will be centered around an Experimental Prototype Community of Tomorrow (EPCOT), where, as Walt Disney said, "People actually live a life they can't find anywhere else in the world today."

The enormous complexities of building an entire city — especially one that will always be a “blueprint for the future” and a perpetual showcase for American free enterprise — will require the cooperation of major American industry and considerable research and development before it is undertaken as part of the “second phase” of Walt Disney World. It has already created great interest on the part of many companies of international stature. Many systems and new technologies that may be incorporated in tomorrow’s cities are already being applied and tested in “Phase One” of Walt Disney World, and in the “second home” community of Lake Buena Vista, being master-planned and designed by the WED staff.

It was 20 years of experience by WED in planning and designing attractions and adventures for Disneyland and American industry that enabled the Disney organization to enter into the challenging project of creating Walt Disney World. The highly respected master-planner and builder, James W. Rouse (developer of the new town of Columbia) in his keynote speech before the Urban Design Conference at Harvard University, focused public and professional attention on the talents and experience of the WED staff:

“I hold a view that may be somewhat shocking to an audience as sophisticated as this — that the greatest piece of urban design in the United States today is Disneyland. If you think about Disneyland and think of its performance in relation to its purpose, its meaning to people — more than that, its meaning to the process of development — you will find it the outstanding piece of urban design in the United States. It took an area of activity — the amusement park — and lifted it to a standard so high in its performance, in its respect for people, in its functioning for people, that it really has become a brand new thing. It fulfills all the functions it set out to accomplish unselfconsciously, usefully and profitably to its owners and developers. I find more to learn in the standards that have been set and in the goals that have been achieved in the development of Disneyland than in any other single piece of physical development in the country.”

And shortly after Walt Disney World opened late in 1971, David Brinkley devoted five minutes of his NBC television newscast to the following perceptive and enthusiastic report:

“Peter Blake, the architectural editor of New York magazine, recommends that all of New York City’s town planning work be turned over to the Walt Disney Mickey Mouse organization because they seem to be the only people in America who are able to get anything done. Now don’t laugh. When you look around at this new town they have built in central Florida, you will think he’s right. It’s the most imaginative and most effective piece of urban planning in America. And that’s totally aside from the Mickey Mouse amusement park area itself. It’s outside of the park on Disney’s own land which is about twice the size of Manhattan. On this they have built roads, transportation systems, lakes, golf courses, campgrounds, riding stables, stores, hotels and so forth. It’s all put together in a setting of land, air and water, better than any other urban environment in America. We all remember seeing, years ago, those slick futuristic drawings saying what the future of the American city was going to be. Gleaming buildings, fast monorails, people in one place, cars in another. Well, this is the future and none of it has happened. Nobody has done it but Disney.

While the rest of us squirm around in the traffic and breathe the fumes, Disney gets people out of their cars at the edge of town and then takes them quickly wherever they want to go.

They built a hotel, in the form of an A-frame, 15 stories high. With the A-frame up they built the rooms on the ground. The rooms finished with mirrors on the walls and light bulbs in the sockets, cranes lifted them up and slid them into the hotel. It was finished in a fraction of the usual time. From here it’s easy to get anywhere. The monorail slides through the lobby.

Deliveries are in tunnels. No trucks double parked in the streets. And the place is clean. Trash collection is an underground vacuum system . . . going through pipes to one central place. No trucks or rattling trash cans hauling away half and spilling half.

It is true, of course, the Disney people don't have to deal with all of the social, ethnic, racial and other urban problems. But, it is also true that big cities don't deal with them either.

It's also true that Disney doesn't have to deal with the City Hall bureaucracy. Or with those lumps of people shuffling paper, explaining why nothing can be done until they get more tax money and when they get more, nothing is done then either.

After Disney's people take over the big cities, well . . . we'll talk about bringing them to Washington."